

*We all come to know more clearly who and what we are while reaching out, imaginatively, for what we might become. Story gives public form to private meanings and thus helps those who receive its messages to reach out to other human beings in the world, knowing that they share some of the same concerns and feelings. We all need to learn about life both literally and literarily, efferently and aesthetically.”*  
~Kay Vandergrift

**Check It Out:**  
**Using Picture Books With Intermediate Readers**  
***Jennifer Salvatore-Garrett***  
***Mifflin Elementary School***

**Overview**  
**Rationale**  
**Objectives**  
**Strategies**  
**Classroom Activities**  
**Annotated Bibliography/Resources**  
**Appendices-Standards**

**Overview**

This unit of study was originally written for the fifth-grade level, but could easily be adapted and used with third-eighth grade students. The intent of this curriculum is two-fold: to get teachers to look critically at the picture book format as an invaluable teaching tool and literal springboard for a myriad of cross-curricular activities and to help students travel beyond the “babyishness” they associate with the common 9”x13” 32 page story and to delight in the complexities, deep meanings and sheer beauty often served up in sophisticated picture books. Students will embark upon a guided exploration of outstanding contributions to children’s literature in the picture book format through numerous readings, interactive activities, genre analysis, author investigation, and a grand information culmination presentation.

**Rationale**

As a school librarian, I am always saddened by the decline in an interest in books or independent reading when students transition from the primary grades (grades K-2) to the intermediate grades (grades 3-5). Without exception, not a week of circulation goes by that numerous students do not display apathy or, worse yet, declare their utter disgust at having to choose a book to read! Yet, I have found that when I share a picture book with them all gathered on the carpet story-time style, their collective interest is piqued and they savor the experience as much as my youngest audiences. Beautiful artwork, well-written text, and the shared experience truly connects kids to literature creating an enduring bond that can serve as a vital springboard toward a life-long love of reading and a deep desire to seek out books independently.

As Joyce Roberts states in Using Picture Books with Older Students,

Picture books have a unique and distinctive quality; they are both a literary joy and a visual delight. The poignant themes and moral messages found in so many picture books provide a powerful means by which children can examine meaning, truth, and life. The complexity and sophistication found in books dealing with issues such as family matters, social causes, moral and ethical themes, and life-and-death dilemmas are captured not only in carefully crafted words, but in striking and unforgettable visual images." To this end I hope to excite my fifth-grade students into seeking out sophisticated picture books, both fictional and factual, as choice reading materials and educate teachers to accept and embrace such choices along side more traditional age-leveled chapter books. (5)

Unfortunately, I face an uphill battle. After all, everyone *knows* that picture books are just for small fries, right? Must be, after all, I observe this time and again...fifth grade students will peruse the picture book section, even pull a few out to read enthusiastically with their friends, but when it comes time to check out, it's all chapter books and nonfiction texts (whether they actually plan to read them or not). Older students either feel or are made to feel that they no longer have permission to check out a picture book of any sort because they are immature and unacceptable reading material. This couldn't be further from the truth! As a matter of fact, this widely -accepted notion just about turns the evolution of the picture book on its head.

The fact that children should be specifically written for on their own level, in a variety of genres, and for their pleasure was an idea slowly developed over centuries. In our very first *Children's Literature* course lecture, Ms. Alberts gave us a brief overview of the history of children's literature. Curiosity piqued, I did some in-depth research and found that children's literature only emerged as a

distinct genre a little more than two centuries ago. In fact, “prior to the mid-eighteenth century books were rarely created specifically for children, and children’s reading was generally confined to literature intended for their education and moral edification rather than for their amusement” (Burlingham).

The first picture books were actually religious texts, grammar primers, and manner books in which the illustrations played a very minor role. I was able to view and even handle some of these precursors during a field trip to the University of Pittsburgh’s Elizabeth Nesbitt Room. Hornbooks—wooden paddles with inscribed alphabets and religious writings, battledores—folded pieces of cardboard with an illustrated alphabet, and chapbooks—small “cheap” books or pamphlets containing poems, ballads, stories, or religious tracts were among the examined items. Elizabeth Mahoney, the ENR librarian, explained to us that around the seventeenth century, new attitudes toward children and their education began to develop thanks in part to writings by the famous philosophers John Locke and Jean-Jacques Rousseau. At this time, many educators began to appeal for greater consideration of children’s distinctive needs and the notion of pleasure in learning was becoming widely accepted. By the early eighteenth century interest in children’s literature (and a rise in literacy) led to new markets and a flourishing of new publishers. While printing technologies began to allow for easier reproduction of art work, the illustrations, as I viewed first-hand, were none too impressive and in some cases did not even lend themselves to the text.

I came to find out that it actually was the nineteenth century that saw the emergence of the picture book, in which the illustrations—and the artist’s vision—were at least as important as the text. No longer anonymous, artists were commissioned for their work and aided by technical advances in printing and a growing middle-class market for books. Not surprisingly, near-universal literacy in developed countries and innovations in book printing during the twentieth century made it possible to produce relatively inexpensive high-quality illustrated books which has contributed to tremendous growth in children’s publishing. Despite competition from a host of newer media, the continued vitality of children’s publishing suggests that the illustrated storybook remains unparalleled in its ability to nurture the imagination and to provide both instruction and delight (Burlingham).

Walk into any Barnes and Noble or similar bookstore and it’s nearly unimaginable that there was a time that books were not specifically created for and marketed to children! These stores devote an entire section to nothing but children’s literature and there are even a few remaining independent booksellers whose entire inventory is comprised of children’s titles. Within moments of browsing said bookstores or their online counterparts, it becomes apparent that the marketing field for children’s books, specifically picture books, is enormous. Even an amateur pursuer will notice that a dramatic revolution has taken place in

the picture book field. Long thought of as a genre only for young preschool children, many titles are now being created specifically for older readers. Every picture book has different levels of meaning and, in many, the level of sophistication has risen sharply (Jobe 5). An important trend in publishing and marketing is picture books for young adult readers. Though the format may be familiar, changes in content have blurred the lines in defining picture books for young children only.

Some criteria for picture books for older readers are:

- Mature themes
- More complex illustrations than those that would be easily appreciated or understood by younger readers
- More text or difficult text than would be appropriate for the short attention spans of younger readers
- Subtle meanings beyond the understanding of younger readers
- Two levels of meaning – one for younger readers and one for older readers

Like all picture books, these higher-leveled picture books still follow the typical picture book format that makes them distinct within the field of children's literature: (Matulka, 2005)

- Thirty-two pages is standard (though titles can be 24-48 pages)
- Illustrations dominate text
- Illustrations integrate with the narrative to bring story to a satisfying conclusion
- Word count is generally less than 500 words although picture books can have 2000 words or have none at all, a case with wordless picture books.
- Overall design serves to build a relationship between the text and the illustrations, the front matter, back, and the book jacket.

As an elementary school librarian, I plan to capitalize on this positive publishing trend by making the most of contemporary picture books. After all, picture books have a proven track record of providing both enjoyment and education—picture and text together can leave a profound and lasting impression on readers of any age! Won't you join me in making the most of contemporary picture books geared toward our intermediate readers and educating others to do the same?

## **Objectives**

During this curriculum unit, *Check It Out: Using Picture Books With Intermediate Readers*, students will:

- Explore unfamiliar texts
- Interpret multiple meanings from a text
- Compare and Contrast literature elements—setting, character, theme, plot, style, and point of view
- Analyze writers' craft and writing techniques
- Discuss relationships between literacy and artistic techniques
- Become familiar with a variety of literary devices
- Become familiar with picture book sub-genres
- Produce written responses to a variety of texts

## **Strategies**

Picture books are a perfect way to lure older students back into the excitement and pleasure of reading! Since they are readily available across all content levels they can help bridge the gap in students' understanding by tying new learning to old and awakening interests as no other written format can. The beauty of picture books is that they can be used to introduce a new topic, provide a springboard to discussion, spark ideas for writing, to study of literary devices, develop appreciation for art and artistic devices, and provide escape or simple comic relief. This curriculum unit and its activities can be taken piecemeal, out of order, and adapted and still reach a satisfactory conclusion—appreciation of the picture book as a valid teaching and learning tool for older readers.

- The strategies to be employed throughout the classroom activities are:
- the familiarization of students with characteristics of picture book format and picture book genres (anthropomorphic stories, realistic stories, magic realism, traditional literature, informational) (Matulka, 2005)
  - the familiarization of students with the creation of a picture book—including roles of the author, illustrator, and publisher
  - whole group readings of picture books
  - group discussions/reflections
  - whole group writing—literature extensions based on picture book readings
  - individual written responses—literature extensions based on picture book readings
  - author study
  - the creation of video persuasive book reviews (Reading Rainbow style)
  - the creation of Book Brochures
  - the planning and hosting a Picture Book Pageant

## Classroom Activities

What follows is a detailed description of the activities I intend to use in order to bring this unit to fruition.

**Activity 1**—Introduction: The students will discuss what they think are the characteristics of a picture book and give opinions as to whether or not they feel they are “on their level.” Students list favorite picture books and what they love(d) about them. Read *A Book Takes Root: The Making of a Picture Book*, by Michael Kehoe for background knowledge.

**Activity 2**—Looking critically at picture Books: Tell students they must not turn around in their seats or look back over their shoulders. Also inform them that they must tell the person sitting directly in front of them what they see. Stand so that half the class is facing you. Show them the cover of the book (*Tuesday*, by David Wiesner—or another picture book in which the illustrations carry most of the plot.) Keep it in front of them for only a short period of time before you walk to the other side of the group and show the part of the class now facing you the first page. Continue going back and forth, until each person has seen every other page of the book and has heard about the pages in between. Then have each pair of students go off by themselves to sketch a storyboard of the story. Post all the storyboards and compare them. Instead of doing the storyboards in the activity above, have each pair of students draw a picture together on large sheets of newsprint of the part they liked best in the book and place a caption under it. On a large wall space, place all the pictures in the correct sequence. When there are duplicate scenes, place them vertically. Decide together what events in the story are not covered by anyone's picture and write sentences to cover that action. (Hurst)

**Activity 3**—Introduce five genres of picture books booktalking (brief enthusiastic talk about a particular book to generate interest in the book) and picture walking (similar to booktalking, but with emphasis placed on the illustrations).

- **Anthropomorphic (Animal) Stories**—realistic stories that have animal or inanimate objects as the main character. Animals/objects talk, walk, dress, and otherwise behave like humans. There is usually little or no magic because the animals or objects have human characteristics that render them capable of extraordinary feats. Settings can be imaginary or contemporary.

- **Realistic Stories**—feature sympathetic characters that children identify and empathize with. For the last two decades or so authors have explored timely, somber topics in picture books, such as cancer, death, homosexuality, adoption, and AIDS--to name a few. Realistic books can have a contemporary or historical setting.
- **Magic Realism**—is a fusion of reality and imagination, with dreamlike imagery that heightens the experience. Ordinary activities are infused with a sense of wonder and promise--anything is possible: a boy can take a purple crayon and create a fabulous dream world, a board game can come to life, or a boat can transport a frustrated child to a land where Wild Things rule. These tales can have a contemporary or an imaginary setting.
- **Traditional Literature**—includes tall tales, fairy tales, folktales, trickster tales, myths, legends, noodlehead tales, jataka tales, beast tales, creation stories, pourquoi tales, Mother Goose, and fables. Traditional literature features storytelling patterns, rich language, and elements of fantasy. Traditional Literature can be set in both imaginary and contemporary settings.
- **Informational**—(nonfiction) picture books are an alternative to encyclopedias and other reference sources. Illustrations and/or photographs are bright and colorful. Accuracy and timeliness of titles is important. Look for source notes, bibliographies, indexes, and a table of contents--the mark of exceptional nonfiction. Quality informational books are easy-to-read and thus are not threatening to young readers. (Matulka)

**Activity 4**—Compare/contrast works by Chris VanAllsburgh—create an author brochure promoting his style, various works, awards won, and brief biography. (Allot at least 6-8 class periods for this activity as Chris Van Allsburgh has a stunning collection of picture books credited to his name as both the author and illustrator. )

**Activity 5**—Students will examine and better understand a character and their traits by writing a letter from his/her point of view. After reading, as a class make a list of traits that the main character has. After this is done, ask students to "become" this character and write a letter to another character in the book or someone in the community, keeping in mind his/her traits.

**Activity 6**— After reading a picture book, ask student to pick a character that they would like to "be." Have students write down a list of their characteristics, especially paying close attention to how the character talks/writes. Ask students to pick a major event that the character goes through and write a diary entry from the character's point of view, keeping in mind the list of his/her characteristics. The entry should not only describe the event, but also reveal how the character feels about it.

**Activity 7**—Recreate works of art in picture books employing a different technique—based on various picture book illustrations styles studied. Discuss whether illustration styles change the meaning of the story.

**Activity 8**—Each student will choose a picture book to read independently (from a given listed bibliography) and create a videotaped Persuasive Book Review (modeled after Reading Rainbow).

**Activity 9**— Each student will choose a picture book to read independently (from a given listed bibliography) and create a Book Brochure.

**Activity 10**—Students will plan and host a Picture Book Pride Event to celebrate picture books and promote them throughout the school and community

### Character Comparison

Date: \_\_\_\_\_

Title: \_\_\_\_\_

A character in this book reminds me of: (Examples: a book, someone I know, etc.)

---

---

---

How they are alike . . .How they are different . . .

---

---

---

---

## Picture Book Examination

Student Name: \_\_\_\_\_

Book Title: \_\_\_\_\_

Author: \_\_\_\_\_

Illustrator: \_\_\_\_\_

Copyright Date: \_\_\_\_\_

**Predict:** Look at the cover and any description on the back. What do you think this book is about? Give reasons for using pictures or words on the cover of the book.

**Setting:** Describe the setting of the book. Support your answer with the words or pictures from the book.

**Character (antagonist/protagonist):** Who are the protagonist and antagonist from your book? Support your answer with events from the book.

**Summary :** When you have finished the book, summarize the plot of the picture book.

**Picture and Words:** Where are the words in relation to the pictures in your books?

**Illustrations:** What did the author use in his pictures? How do you know?

**Describing Words:** List at least two describing phrases from your book.

**Personal Reaction:** Tell us what you liked or did not like about this book. Write 4-5 good sentences using some of the new information that you have about picture books.

### **The Mary Celeste: An Unsolved Mystery From History by Jane Yolen**

#### **Background Information/Activity**

As the subtitle of "The Mary Celeste" indicates, this story of a ship whose crew disappeared while it was at sea is, indeed, "An Unsolved Mystery from History." The picture storybook was written by Jane Yolen, an award-winning children's author, and her daughter, Heidi Elisabet Yolen Stemple. This is a terrific book and a wonderful introduction to historical research and problem solving for 8 to 12 year olds. Three things make the book so successful: the book's design, the illustrations by Roger Roth, and the way in which the authors present the story of the Mary Celeste.

The narrator is a girl of about 10 or 11 who wants to be a detective like her father. She is practicing by trying to solve what she calls "history mysteries," mysteries from the past that have never been solved. Her father has told her that "no mystery is impossible to solve as long as you have enough clues." She then proceeds to tell the story of the Mary Celeste. From then until the very end of the book, all of the illustrations and text focus on the discovery of the abandoned ship on the high seas and the search for answers as to why the ship was abandoned and what happened to the ship's occupants.

The story opens with the discovery of the abandoned ship in early December of 1872. The Mary Celeste is sighted by the crew of the cargo ship Dei Gratia drifting aimlessly 600 miles west of Portugal. No one responds when that ship's

captain, David Reed Morehouse, hails the ship through his speaking trumpet. Three of the crew members of the Dei Gratia board the Mary Celeste, searching carefully for clues as to what has happened. The Mary Celeste had set sail from New York the previous month. On board were the captain of the ship, Benjamin Spooner Briggs, his wife, Sarah, and their two-year-old daughter, Sophia, as well as seven crew members. Now, they are all gone.

Finding no one on board, Captain Morehouse decides to take the ship in for salvage. There are a lot of sensational newspaper reports when the mystery is made public. In the 1870s, there were many theories about what had happened but no one knew for sure. Even today, no one knows for sure.

The watercolor and pencil illustrations by Roger Roth fill the pages with scenes of the Mary Celeste, including a map with a timeline of the ship's movements. What makes the design of the book unusual (and most effective as a mystery to solve) are the additional bits of background information on each page. What look just like pastel post-a-notes dot the pages with vocabulary words related to the mystery. The lined pages of a spiral notebook provide background information to go along with the story.

These become very important when our narrator, the fledgling detective, challenges readers to review six theories of what happened and decide which explanation they agree with or if they have a different solution. The tendency is just to read the story text the first time through. **Once the challenge is given, have readers go back through the book again and again to carefully review all of the information in order to come up with their own solutions or test out the theories given.** (Kennedy, 2006)

Visit these websites for more information on The Mary Celeste:

<http://www.deafwhale.com/maryceleste/index.html>

<http://www.answers.com/topic/mary-celeste>

## **Annotated Bibliography/Resources**

### **Articles**

Giorgis, Cyndi. "The Power of Reading Picture Books to Secondary Students." *The Clearing House* Sept-Oct 1999: 51-54.

The interest of middle and high school students for reading can be stimulated when teachers read picture books aloud in classes. Good stories pique the interest of even the most reluctant students who are transformed to active listeners and possibly as willing readers.

Sherman, Gale and Ammon, Bette. "YA Talk, Worth a Thousand Words: Picture Books for Older Readers." *Booklist Youth* June 1 & 15, 1997.

Author touts the benefits to be gained from shared reading experiences of picture books written on the young adult level. Emphasis is also placed on the dramatic shifts in the marketing and publication of more illustration-rich literature for YA's in both the picture book format and graphic novel format.

### **Professional Books**

Ang, Susan. *The Widening World of Children's Literature*. New York: MacMillan, 2000.

This book looks at the changing shape of children's literature in English from the 18th to the 20th century. Susan Ang examines the dialectic between "enclosure" and "exposure," control and freedom of both fictional child and child reader, and how the balance of these forces has altered over time.

Bauer, Caroline. *This Way To Books*. 1st ed. New York: The H. W. Wilson Company, 1983.

A marvelous collection of ideas, programs, techniques, and activities, designed to involve children in books and to extend their reading experience by making reading so much fun that no child can resist. Divided into seven sections: Storytelling, Programs, Booktalks, Poetry, Games, Crafts, and Exhibits.

Codell, Esme. *How to Get Your Child to Love Reading*. 1st ed. New York: Algonquin Books of Chapel Hill, 2003.

This five-hundred-page volume is brimming with themes for superlative storytimes and book-based birthday parties, ideas for mad-scientist experiments and half-pint cooking adventures, stories for reluctant readers and book groups for boys, step-by-step instructions for book parades, book-related crafts, storytelling festivals, literature-based radio

broadcasts, readers' theater, and more. There are book lists galore, with subject-driven reading recommendations for science, math, cooking, nature, adventure, music, weather, gardening, sports, mythology, poetry, history, biography, fiction, and fairy tales. Codell's creative thinking and infectious enthusiasm will empower even the busiest parents and children to include literature in their lives.

Cristelow, Eileen. What Do Authors Do?. New York: Clarion Books, 1997.

A sprightly text and colorful illustrations follow two creative people-and a talkative dog and cat-through the writing process step by step, from the inspiration for a story to the satisfaction of sharing the book with readers. Eileen Christelow based this instructive picture book on questions children asked during her classroom talks around the country. Simple enough for young children to understand, and with the entertainment value of fiction, "What Do Authors Do?" is children's nonfiction at its best.

Cristelow, Eileen. What Do Illustrators Do?. New York: Clarion Books, 1999.

In this informative companion to the popular "What Do Authors Do?" author/illustrator Christelow turns her attention to the visual side of creating a picture book. Employing her relaxed style and trademark humor, she shows how an illustrator develops a book from rough sketches to finished artwork, following two artists as they illustrate different versions of "Jack and the Beanstalk." Christelow answers the questions often posed by children, such as, "What materials do you use?" and "Is it hard to be an illustrator?" and reveals that the uniqueness of each book depends on many creative choices . . . and a lot of painstaking work.

Hearst, Carol Otis, Lynne Otis Palmer, Vaughn Churchill, Margaret Ahearn, and Bernard C. McMahon. Curriculum Connections: Picture Books in Grades 3 and Up. 1st ed. New York: Linworth Publishing, 1999.

A wonderful collection of picture books, consolidated into one book that looks at third-grade books from an artistic point-of-view. The authors point out specific details that one may not have noticed at a first reading while helping to create ways to use the literature across the curriculum. If you're a teacher who uses "themes" in your classroom, or you're a parent looking for interesting ways to introduce literature from a new perspective, this book is an asset to your collection.

Jobe, Ron. Reluctant Readers: Connecting Students and Books For Successful Reading Experiences. 1st ed. Ontario: Pembroke Publishers, 1999.

An excellent resource for any teacher, parent or librarian attempting to interest a less than enthusiastic child in books. The authors, Vancouver children's literature guru Ron Jobe and Victoria reading specialist Mary Dayton-Sakari, combine experience, research and teaching skills to make this a valuable reference tool. Special features include KidLinks (tactics

such as sports cards or car models to lead kids to books), AuthorLinks (brief bios on favorite authors and their books), and ComputerLinks (directions to web sites and CD-ROMs).

Kehoe, Michael. A Book Takes Root: The Making of a Picture Book. New York: Carolrhoda Books, 1994.

Traces the process of making a picture book, from idea to manuscript to final publication.

Kiefer, Barbara . The Potential of Picturebooks: From Visual Literacy to Aesthetic Understanding. Englewood Cliffs: Prentice Hall, 1995.

This unique new look at children's picturebooks combines material from art education, research into how children learn, and the author's background as a practicing artist. It offers a thorough, thoughtful examination of applicable theories that draw together research from the fields of verbal and visual literacy and literacy and artistic response. Numerous practical suggestions are provided for increasing future teachers' understanding of the value of picturebooks in a literacy curriculum, as well as dozens of ideas for promoting literacy and language arts proficiency by involving youngsters and older children in picturebooks.

Knowles, Elizabeth, Martha Smith. More Reading Connections: Bringing Parents, Teachers, and Librarians Together. 1st ed. Englewood, CO: Libraries Unlimited, INC, 1999.

Teachers and librarians can tap a powerful source for motivating children to read by involving parents and creating a partnership between home and school. Chapters cover read-alouds, picture books, horror stories, multicultural literature, poetry, science fiction, nonfiction and reference, bibliotherapy and problem novels, award-winning books, biographies, and books in a series. For each genre the authors offer a general overview, suggest discussion questions, provide a bibliography, and list resources for further reading. Helpful Internet addresses and additional topics are included in the concluding chapter.

Lewis, David. Reading Contemporary Picturebooks: Picturing Text. New York: Routledge, 2001.

David Lewis studies the similarities and differences between picture books as a way of understanding how picture books work first as a verbal text, then visual, and finally as a process. By considering the responses of children and adults and by looking at picture books created from a postmodern sensibility (e.g., Macaulay's *Black and White*), Lewis sees the picture book itself as a form of artistic expression that alters constantly and endlessly.

Lukens, Rebecca. A Critical Handbook of Children's Literature. 7th ed. New York: Allyn & Bacon, 2002.

Using the critical standards for all literature, explanations are supplemented by special issues in judging books for children. Taking readers through the definitions of literary terms by reviewing plot, character, theme, setting, point of view, style, and tone, and including special sections on censorship and the importance of reading aloud, Lukens provides sound criteria for assessing the merit of children's books. The book also includes chapters on rhymes, poetry, biography, and informational books. Emphasis is placed on multicultural literature, making it a book intended for use with a wide variety of children's books.

Roberts, Joyce, Tammy Watanabe Hall. Using Picture Books With Older Students. 1st ed. San Luis Obispo, CA: Dandy Lion Publications, 1995.

Designed to integrate literature, thinking skills and the creative arts, these unique units use Bloom's taxonomy and Gardner's seven intelligences to create activities that students will gladly complete. Units include questions, activities, worksheets, thematic culminating activities, and bibliographies of related books. Good for introducing social studies concepts and as lead-ins for longer novels in the same genre. The purpose of this book is to provide a format that invites and encourages intermediate and middle school teachers and students to explore the rich content, visual beauty and moving messages found in picture books.

Silvey, Anita. The Essential Guide to Children's Books and Their Creators. 1st ed. New York: Mariner Books, 2002.

Summarizes the canon of contemporary children's literature, in a practical guide essential for anyone choosing a book for or working with children.

The Barnes & Noble Guide to Children's Books: The Best Books For Children--From Babies to Young Readers. 1st ed.: Barnes & Noble, Inc, 1999.

## **Picture Books**

Baille, Allan. Rebel. New York: Ticknor & Fields Books For Young Readers, 1994.

Base, Graeme. The Eleventh Hour. New York: Harry N. Abrams, Inc, 1988.

Bunting, Eve. I Am the Mummy Heb-Nefert. New York: Harcourt Brace & Company, 1997.

Bunting, Eve. Night of the Gargoyles. New York: David Bennett Books, 1994.

Bunting, Eve. The Wall. New York: Clarion Books, 1990.

Clement, Rod. Grandpa's Teeth. New York: HarperCollins, 1998.

Cristelow, Eileen. What Do Authors Do?. New York: Clarion Books, 1997.

Cristelow, Eileen. What Do Illustrators Do?. New York: Clarion Books, 1999.

Fleischman, Paul. Weslandia. New York: Candlewick, 1999.

Gerstein, Mordicai. The Man Who Walked Between The Towers. New York: Roaring Brook, 2003.

Grimm, Jacob and Wilhelm. The Six Servants. New York: North-South Books, 1996.

Hamilton, Virginia. The People Could Fly: The Picture Book. New York: Knopf Books for Young Readers, 2004.

Hopkins, Deborah. Under the Quilt of Night. New York: Atheneum/Anne Schwartz Books, 2002.

Huck, Charlotte. Toads and Diamonds. New York: Greenwillow Books, 1996.

Hyman, Trina Schart. Comus. New York: Holiday House, 1996.

Jung, Minna. William's Ninth Life. New York: Orchard Books, 1993.

Kehoe, Michael. A Book Takes Root: The Making of a Picture Book. New York: Carolrhoda Books, 1994.

Kompaneyets, Marc. The Squishiness of Things. New York: Alfred A. Knopf, 2005.

MacAulay, David. Baa. New York: Rebound by Sagebrush, 1985.

Macaulay, David. Black and White. New York: Houton Mifflin Company, 1990.

Mayer, Mercer. Liverwurst Is Missing. New York: Morrow Junior Books, 1981.

Nolen , Jerdine. Hewitt Anderson's Great Big Life. New York: Simon & Schuster Books For Young People, 2005.

Nolen, Jerdine. Plantzilla. New York: Silver Whistle, 2002.

Neuschwander, Cindy . Sir Cumference and the First Round Table: A Math Adventure. New York: Charlesbridge Publishing, 1997.

Peet, Bill. Wump World. New York: Houghton Mifflin, 1981.

Polacco, Patricia. Mr. Lincoln's Way. New York: Philomel, 2001.

Polacco, Patricia. Mrs. Katz and Tush. New York: Dragonfly Books, 1994.

Polacco, Patricia. Pink and Say. New York: Philomel, 1994.

Polacco, Patricia. Thank You, Mr. Falker. New York: Philomel, 1998.

Popov, Nikolai. Why?. New York: North-South Books, 1996.

Richards, Jean. The First Olympic Games: A Gruesome Greek Myth With a Happy Ending. Brookfield, CA: The Millbrook Press, 2000.

Roberts, Lynn. Rapunzel: a Groovy Fairy Tale. New York: Harry N. Abrams, 2003.

Ryan, Pam Munoz. Amelia and Eleanor Go For a Ride. New York: Scholastic Inc, 1999.

San Souci, Robert D.. Cinderella Skeleton. New York: Voyager Books, 1994.

San Souci, Robert D.. The Talking Eggs. New York: Dial, 1989.

Schami, Rafik. Fatima and the Dream Thief. New York: North-South Books, 1992.

Schotter, Roni. Nothing Ever Happens On 90th Street. New York: Scholastic, 1997.

Seuss, Dr.. The Butter Battle Book. New York: Random House Books for Young Readers, 1984.

Seuss, Dr.. The Lorax. New York: Random House Books for Young Readers, 1971.

Shannon, David. A Bad Case of the Stripes. New York: Blue Sky Press, 1998.

Steig, William. CDC?. New York: Farrar Straus Giroux, 1984.

Steig, William. Rotten Island. New York: David R. Godine, Publisher, Inc, 1984.

Steig, William. Zeke Pippin. New York: HarperCollins Publishers, 1994.

Steptoe, John. Mufaro's Beautiful Daughters. New York: Lothrop, Lee & Shepard Books, 1987.

Starbright Foundation, Once upon a Fairy Tale: Four Favorite Stories. New York: Viking Juvenile, 2001.

Starbright Foundation, The Emperor's New Clothes : An All-Star Retelling of the Classic Fairy Tale. New York: Harcourt, 1998.

Stevens, Janet. Jackalope. San Diego: Harcourt, Inc, 2003.

Tarbescu, Edith. Annushka's Voyage. New York: Clarion Books, 1998.

Teague, Mark. Dear Mrs. Larue : Letters From Obedience School . New York: Scholasatic Press, 2002.

Teague, Mark. Detective LaRue: Letters From the Investigation. New York: Scholasatic Press, 2004.

Thompson, Lauren. One Riddle, One Answer. New York: Scholastic Press, 2001.

Tsuchiya, Yukio. Faithful Elephants. New York: Sagebrush, 1999.

Tunnell, Michael O.. Mailing May. New York: Greenwillow Books, 1997.

Van Allsburgh, Chris. The Garden of Abdul Gasazi . New York: Houghton Mifflin, 1979.

Van Allsburgh, Chris. The Mysteries of Harris Burdick. New York: Houghton Mifflin, 1984.

Van Allsburgh, Chris. The Stranger. New York: Houghton Mifflin, 1986.

Van Allsburgh, Chris. The Sweetest Fig. New York: Houghton Mifflin, 1993.

Van Allsburgh, Chris. The Widow's Broom. New York: Houghton Mifflin, 1992.

Van Allsburgh, Chris. The Wreck of the Zephyr. New York: Houghton Mifflin, 1983.

Van Allsburgh, Chris. The Wretched Stone. New York: Houghton Mifflin, 1991.

Vaugelade, Anais. The War. Minneapolis: Carolrhoda Books, Inc, 1998.

Weisner, David. June 29, 1999. New York: Clarion Books, 1992.

Weisner, David. Tuesday. New York: Clarion Books, 1991.

Williams, Suzanne. Library Lil. New York: Dial Books For Young Readers, 1997.

Wisniewski, David. The Secret Knowledge of Grown-Ups . New York: Harper-Trophy, 2001.

Woodruff, Elvira. The Memory Coat. New York: Scholastic Press, 1999.

Warhola, James. Uncle Andy's : A Faabbbulous Visit with Andy Warhola. New York: Putnam Juvenile, 2003.

Yep, Laurence . The City of Dragons. New York: Scholastic Inc, 1995.

Yezerki, Thomas F.. Together in Pinecone Patch. New York: Farrar Straus and Giroux, 1998.

Yolen, Jane. Piggins. New York: Rebound by Sagebrush , 1999.

Yolen, Jane. The Mary Celeste: An Unsolved Mystery Form History. New York: Simon & Schuster, 2002.

Yolen, Jane. The Flying Witch. New York: HarperCollins Publishers, 2003.

## **Websites**

"Authors/Illustrators." 05 2005. Canton Public Library. 06 Mar. 2006 <<http://www.cantonpl.org/kids/author.html>>.

Burlingham, Cynthia. "Picturing Childhood." 1997. University of California. 15 May 2006 <<http://www.library.ucla.edu/special/childhood/pictur.htm>>.

Children's Books Online: The Rosetta Project. 28 Feb. 2006 <<http://www.childrensbooksonline.org/>>.

Hurst, Carol. Carol Hurst's Children's Literature Site. 11 April. 2006 <<http://www.carolhurst.com>>.

Kennedy, Liz. Children's Books. 2006. 19May 2006 <<http://childrensbooks.about.com/library/reviews>>.

Matulka , Denise. "What Is a Picture Book?." Picturing Books: A Website About Picture Books . 2005. 17 May 2006 <<http://picturingbooks.imaginarylands.org/>>.

Ministry of Education, Wellington, New Zealand , "Resource Center: 101 Things to do with Books." English Online. 2004. 23 May 2006 <<http://english.unitecology.ac.nz/resources/resources/books.html>>.

"Picturing Childhood." 1997. University of California. 03 Mar. 2006 <<http://www.library.ucla.edu/libraries/special/childhood/pictur.htm>>.

Vandergrift, Kay. "Kay E. Vandergrift's Special Interest Page". 08 1995. 26 Feb. 2006 <<http://www.scils.rutgers.edu/~kvander/>>.

## **Appendices-Standards**

### **Content Standards For the Pittsburgh Public Schools**

#### **Reading, Writing, Speaking and Listening**

1. All students use effective research and information management skills, including locating primary and secondary sources of information with traditional and emerging library technologies.
2. All students read and use a variety of methods to make sense of various kinds of complex texts.
3. All students respond orally and in writing to information and ideas gained by reading narrative and informational texts and use the information and ideas to make decisions and solve problems.
4. All students write for a variety of purposes, including to narrate, inform, and persuade, in all subject areas.
5. All students analyze and make critical judgments about all forms of communication, separating fact from opinion, recognizing propaganda, stereotypes and statements of bias, recognizing inconsistencies and judging the validity of evidence.
6. All students exchange information orally, including understanding and giving spoken instructions, asking and answering questions appropriately, and promoting effective group communications.
7. All students listen to and understand complex oral messages and identify their purpose, structure, and use.
8. All students compose and make oral presentations for each academic area of study that are designed to persuade, inform, or describe.

#### **Citizenship**

7. All students demonstrate their skills of communicating, negotiating, and cooperating with others.
8. All students demonstrate that they can work effectively with others.

## **100 Things to do with Books**

---

Based on *101 ways to react to books* by Nancy Mavrogenes in English Journal May 1977.

These are best used with students when copied onto cards.

**THE CHARACTERS**

Discuss how the main character is like or unlike people you know.

**THE CHARACTERS**

Pretend you're one character and introduce the other characters to your class.

**THE CHARACTERS**

As an interior decorator, how would you decorate a character's bedroom and why?

**THE CHARACTERS**

Invite one character to dinner and write a note of explanation to your mother.

**THE CHARACTERS**

Invite three celebrities to a party for the main character and explain your choice.

**THE CHARACTERS**

Write a page about a character beginning with the sentence: "I was (any verb) by ..."

**THE CHARACTERS**

Make a time line of the events in the life of the main character.

**THE CHARACTERS**

Write a chronology for one character.

**THE CHARACTERS**

Make up five interview questions (with answers) for the main character.

**THE CHARACTERS**

Explain where you think the main character will die.

**THE CHARACTERS**

For a film of your book, which actress would you choose for the leading female and why?

**THE CHARACTERS**

For a film of your book, which actor would you choose for the leading male and why?

**THE CHARACTERS**

Explain what the main character would prefer for Christmas and why?

**THE CHARACTERS**

Explain where the main character would prefer to vacation and why.

**THE CHARACTERS**

Explain what the main character would prefer for dinner and

why.

**THE CHARACTERS**

Explain what the main character would prefer to wear and why.

**THE SETTING**

Make a map of your book.

**THE SETTING**

Compare where you live with the neighborhood or town in your book.

**THE SETTING**

Draw the setting of your book and explain it.

**THE AUTHOR**

Write to the author and explain your reaction to his book.

**THE AUTHOR**

Write to the author and explain why his book appeals to your age group.

**THE AUTHOR**

Make up five interview questions (with answers) for the author.

**THE AUTHOR**

Pretend you're the author and explain why you chose the title of your book.

**THE AUTHOR**

Pretend you're the author and describe the part that was most fun to write.

**THE AUTHOR**

Pretend you're the author and tell what else you've written.

**THE AUTHOR**

Pretend you're the author and tell about your life and how this book fits into it.

**THE PAST**

Tell what you think happened before the story began.

**THE PAST**

Imagine that you're an eighteenth century student: How would you react to your book?

**THE PAST**

If your story took place one hundred years earlier, how would your main character act?

**THE PAST**

If your main character is from the past, how would he act if the book took place today?

**THE FUTURE**

If you were a man from Mars, how would you react to your book?

**THE FUTURE**

Describe what you think happened to the main character after the book ended.

**THE FUTURE**

Explain why your book should be included in a capsule to be dug up in one hundred years.

**THE FUTURE**

Make a horoscope for the main character explaining his sign

and his future.

**COMPARISONS**

Compare your book with another book you've read.

**COMPARISONS**

Describe an experience you've had that was like the experience of a character.

**COMPARISONS**

Compare your book with a movie or TV show of the same kind.

**PRESENTING**

Design a book cover for your book.

**PRESENTING**

Draw a comic strip of your book.

**PRESENTING**

Draw a portrait of your favorite character and explain something about it.

**PRESENTING**

Make any kind of illustration for your book (drawing, chart, and graph) and explain it.

**PRESENTING**

Cut words or pictures from the newspaper to make a collage or ad for your book.

**PRESENTING**

Make a "WANTED" poster for the main character.

**PRESENTING**

Make a "thumbprint" book about your book (the figures come from thumbs dipped in paint" and write captions for these illustrations.

**PRESENTING**

Make a bulletin board about your book.

**PRESENTING**

Create a poster for your book.

**PRESENTING**

Write an ad for your book.

**PRESENTING**

Make a bookmark for your book.

**PRESENTING**

Collect pictures that go with your book and describe each.

**PRESENTING**

Write out your title decoratively and for each letter write a phrase about the book.

**SPEAKING**

Deliver a sales talk for your book.

**SPEAKING**

Make a tape about your book.

**SPEAKING**

Write ten discussion questions for your book.

**DRAMA**

Dramatize your favorite incident.

**DRAMA**

As a famous movie star, you have been asked to play a character: explain your answer.

**DRAMA**

Write a TV commercial for your book.

**DRAMA**

Make a TV script for one scene of your book.

**DRAMA**

Play "What's My Line" with one character: write out questions to portray him.

**DRAMA**

As a movie producer, explain why you will or will not make your book into a movie.

**DRAMA**

Explain how your book could be made into a movie: clothes, setting, cars, props, etc.

**CREATIVE WRITING**

Write any kind of poem about your book.

**CREATIVE WRITING**

Write a letter to a friend describing this book you are going to send him.

**CREATIVE WRITING**

Write a different ending for your book.

**CREATIVE WRITING**

Keep a journal as you read your book: your reactions, thoughts, feelings.

**CREATIVE WRITING**

Write a five-line "easy" poem about your book: a noun, then two adjectives, then three verbs, then a thought about the noun, and finally a synonym for the noun.

**CREATIVE WRITING**

Write two articles for a newspaper published at the time of or in the country of your book.

**CREATIVE WRITING**

Write an obituary for one character.

**CREATIVE WRITING**

Write a diary for your favorite character.

**VOCABULARY**

Make a small dictionary (at least twenty-five words) for the subject of your book.

**VOCABULARY**

List fifteen interesting words from your book and tell why each is interesting.

**VOCABULARY**

List new words learned from your book: Define them and give the sentences in which you found them.

**VOCABULARY**

Choose some of the following words and explain how each applies to your book: stupendous, exciting, breathtaking, horrendous, fabulous, etc.

**LITERARY QUALITIES**

Quote passages of good description and good dialogue and explain them.

**LITERARY QUALITIES**

Find and write down twenty-five similes and metaphors.

**LITERARY QUALITIES**

Think about who the narrator is: then write one scene from the point of view of another character and explain the switch.

**LIBRARY PROJECTS**

Do research on any topic connected with your book.

**LIBRARY PROJECTS**

In the "Reader's Guide" find five articles related to your book and tell how they apply.

**LIBRARY PROJECTS**

Find a quotation applicable to your book and tell how it applies.

**LIBRARY PROJECTS**

See if your book is in the library: then write a letter to the librarian either congratulating her for choosing it or asking her to order it.

**LIBRARY PROJECTS**

Find a poem which applies to your book: write it out and explain how it applies.

**CAREER EDUCATION**

Make a job application for the main character and fill it in.

**CAREER EDUCATION**

What did you learn about the vocation of the leading adult character?

**CAREER EDUCATION**

Find newspaper want ads of interest to a character and explain

why.

**VALUES CLARIFICATION**

As a psychiatrist, analyze the conflicts and problems of a character.

**VALUES CLARIFICATION**

Would you like to have a character as a friend? Explain.

**FUN**

Defend: This book should be read by everyone who hates reading.

**FUN**

Defend: This book should never be spoiled by a teacher requiring a book report.

**FUN**

Free choice: Do anything you want in connection with your book.

**FUN**

How many reasons can you think of to take your book to an isolated Antarctica camp?

**FUN**

Describe a field trip you would like to take because of your book.

**FUN**

Write one page on this: Why ..... should not read this book.

**FUN**

Make a crossword puzzle from your book.

**CAREER EDUCATION**

Write a business letter to the publisher and order copies of your book; explain why.

**CAREER EDUCATION**

From the yellow pages of a phone book, pick out businesses you think the main character would be interested in and explain why.

**VALUES CLARIFICATION**

How did the book change your way of thinking?

**VALUES CLARIFICATION**

Use this as a topic sentence, "This book made me (any verb)."

**VALUES CLARIFICATION**

Explain what the main character would be least likely to do and why.

**VALUES CLARIFICATION**

Did any character change during the book? Explain how and why.

**VALUES CLARIFICATION**

What problems did the main characters have and how did they meet them?

**VALUES CLARIFICATION**

If the book has a villain, was his punishment justified?

(Ministry of Education, Wellington, New Zealand, 2004)